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dependence of this system: One woman who still works five days a week stays up on Friday and Saturday nights until she hears the watchman put out her card, and then removes it so she can sleep late the following morning.

"Sure, there are some oddballs and gossips around here," one married woman acknowledged. "We recently discovered that people like ourselves, who have a cocktail before dinner and seldom eat before 7 o'clock, are known as 'the Jet Set' to some old ladies who are always waiting at the door when the dining room opens at 5. But we seldom see those people, so there is no friction."

Food is an important issue at a place like The Sequoias, since residents pay for three meals a day and there are no kitchen facilities in the apartments other than a refrigerator and a small sink. Most people install at least a hot plate, so they can make themselves a cup of coffee or heat a can of soup when they feel like it; and The Sequoias' manager admits that only 60 per cent of the residents eat breakfast in the dining room. The Colbys find the meals "all right"; one feisty lady who claims to despise what she calls "dormitory food" has transformed her second bathroom into an elaborate kitchen and prides herself on never eating in the dining room at all.

Whenever the quality of the food declines, some residents worry that they are being shortchanged in order to pay for the 12,000 "meals on wheels" that The Sequoias' kitchen provides each month at cost and distributes to indigent people at several places in the city. This service helps The Sequoias to qualify as a charitable, nonprofit institution. The Sequoias also admits some "scholarship cases" to its facilities—people whose accommodation and monthly care fees are based on their abilities to pay. And of course it is also a charitable institution insofar as it is pledged to continue caring for anyone with whom it has signed a residence agreement, no matter how long the individual may live, how poor he may become or how ill he may get.

DESPITE the sense of security that such an arrangement brings to most people, there are some disquieting loopholes and avenues for corner-cutting. Any resident whose in-

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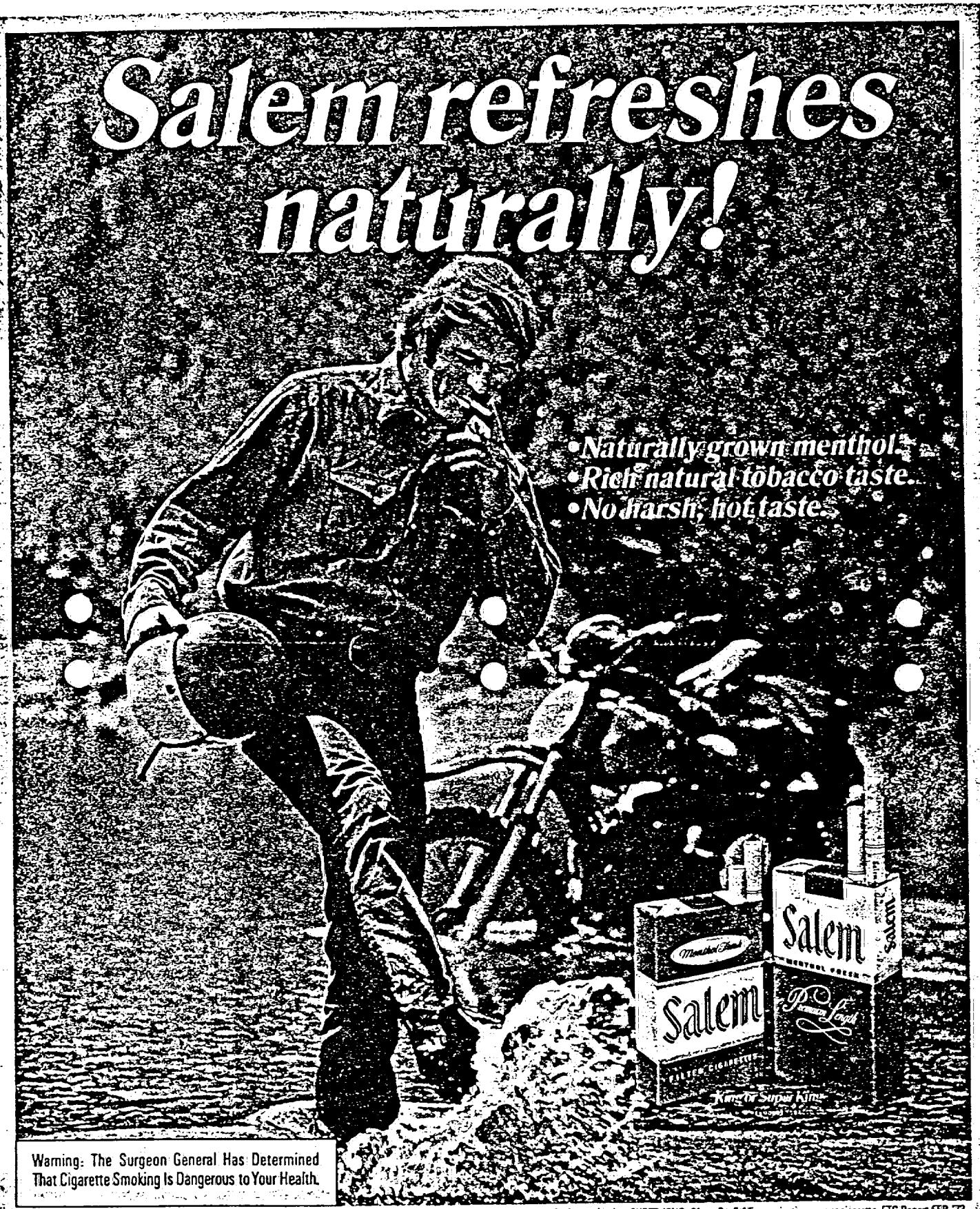

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Society's second season, the organization was able to rent City Center for all performances. This was a lucky accident, for Morton Baum, then chairman of City Center's finance committee, was smitten with what he saw and persuaded the executive committee to add a ballet company to the Center's other performing residents — the drama company and the opera company.

The first season of the new New York City Ballet in 1948 was modest—14 Monday and Tuesday nights in October and November, but it stirred interest and favorable critical comment. The alliance with City Center gradually eased some of the company's financial problems. The first year, the City Center Corporation provided the hall, but paid none of the deficit; the following year, it picked up the company's operating deficit, although Kirstein still had to come up with production money.

So George Balanchine finally had a relatively stable company of dancers with whom he could work out new variations of the classical style he was committed to. If he has had a hand in creating his dancers' style, they've also played their part in creating his. The so-called American-ness of the company is a product of those long legs and acrobatic bodies, that love of speed and bounce; it has nothing to do with "American" themes. In fact, ballets in which Balanchine has tried to be jazzy or up-to-date, like "PAMTGG," "Clarinade," or "Electronics," seem forced and corny, while so-called "American" ballets like "Square Dance," Western Symphony" and "Who Cares?" succeed because they are really classical ballets with a vernacular buoyancy of tone. There are other choreographers who excel at slang and eccentric dialects, but the language Balanchine speaks best is classical — no matter how he phrases it or accents it.

Balanchine's classicism is a matter of choreography, dance technique and performing style. He employs the vocabulary of classical ballet and the look it demands of a dancer's body: the erect torso, turned-out legs, pointed feet, the emphasis on long lines and on lightness. But he has extended this vocabulary—pushing motions into higher arcs, displacing accents, inverting expected sequences. His days in musical comedy provided him with some breezily unclassical movements: His dancers often turn in a knee, jut out a hip, flex a foot, spin on bent knees. Yet for all the subtle deformations, the look remains classical. The dissonances, whether witty or painful or erotic, always seem to resolve or to be held in place by balancing tensions.

The style demands a lot from the dancers, but they start acquiring it at an early age. One of the luxuries provided by the Ford Foundation grant was scholarships; these enable the school to accept students for their promise rather than for their ability to pay, and, as a result, the company is now fueled entirely by products of the school. Visit the American School of Ballet, and you can see the little girls growing up for Balanchine—acquiring the long neck, the slightly jutting rib-cage and correspondingly hollowed back that the purists criticize, the legs that appear to start from the waist (said Kirstein once: "You need a long piece of string for an elaborate knot"). The *barre*-work in an advanced class progresses quickly, with a great deal of variety and a minimum of repetition. While many New York teachers stress endurance and a smooth deployment of strength, the faculty of the American School appears to work for speed and flexibility of mind and body.

Those who enter the company will automatically take on the required performing manner, which can look heartless, although it is somehow never lifeless. Balanchine's dancers don't inflict their personalities on you—which makes some of them seem strangely diffident in dramatic ballets. They concentrate on shaping the dance so that even at high speeds their bodies maintain a clarity in space, and you can see not just who they are, but what they are doing. Balanchine himself has likened his dancers to angels. It's a good image. Their true and ringing delivery refrains from comment on the message they're delivering.

The message in this case is seldom a literal one. And this is another influential aspect of Balanchine's genius: Most of his ballets are meaningless. They are, however, not inhuman. You could say that at the very least he shows you people dancing together in a particular climate produced by the choreography and the music. Motions or groupings may even suggest fleeting dramatic tensions, which you couldn't have anticipated and which there-

(Continued on Page 76)

Balanchine and Jerome Robbins rehearsing the male corps de ballet at Lincoln Center.

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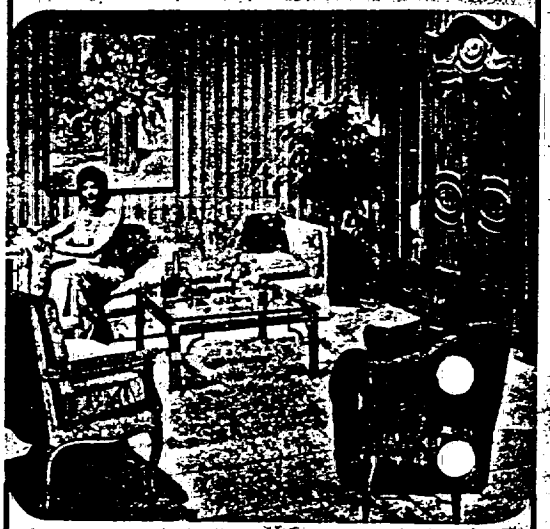

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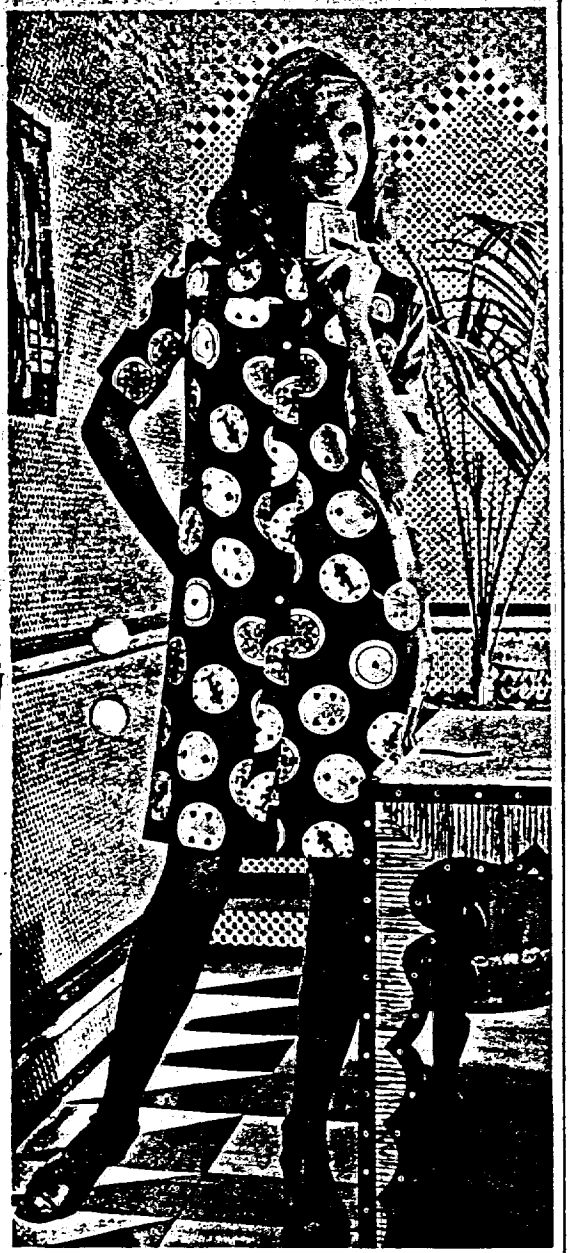

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(Continued from Page 73)

fore seem mysteriously thrilling.

Sometimes I wonder if Balanchine himself can completely anticipate the characteristic quality of a given ballet: it seems so much a by-product of his powerful shaping of the structure of the music into dance images. For instance, a work like "Theme and Variations" (now incorporated into "Tchaikovsky Suite No. 3"), whose brilliant formal patterns and symmetrically arranged masses of dancers evoke the style of the great 19th-century ballet master, Marius Petipa, creates an atmosphere nothing like that of "Ivesiana" where everything happens with nervous haste or in a fog of mystery. And nothing in "Ivesiana" is like anything in "Concerto Barocco"—a ballet in which one man, two women, and eight other women make peaceful patterns that are as limpid and architectonic as Bach's polyphony. In "Liebeslieder Waltzer," the dancing is phrased like a series of lovers' conversations—well-bred, but terribly ardent and full of surprising questions.

Some of Balanchine's most astonishing ballets have been set to music by Igor Stravinsky. Stravinsky said that Balanchine's choreography for his "Movements for Piano and Orchestra" probably made the music acceptable to the general public 10 years earlier than it would otherwise have been. And Balanchine: "Mr. Stravinsky provides me with wonderful time, and I like to swim in it." Or set off fireworks. In the epochal "Agon" (1957), Balanchine's choreography is as packed with highly condensed material as the music is. Both move in small, explosive units. After seeing it, you feel as if you've just taken a mouthful of snow.

The three most arresting works of those created by Balanchine for the company's 1972 Stravinsky festival capture other Stravinsky moods, all, as Edwin Denby once said, "through devices of structure rather than devices of gesture." If "Symphony in Three Movements" projects a sense of danger, it isn't because dancers stare balefully at each other, it's because of a long diagonal line of women who arch their backs and claw the air canonically, or a woman who spins in a circle between leaping pairs of women circling the other way. Moments like that.

If "Violin Concerto" has a lively but orderly air, maybe it's because the four soloists

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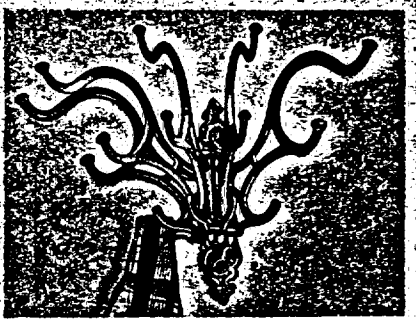

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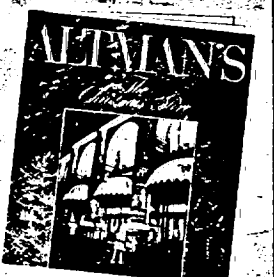

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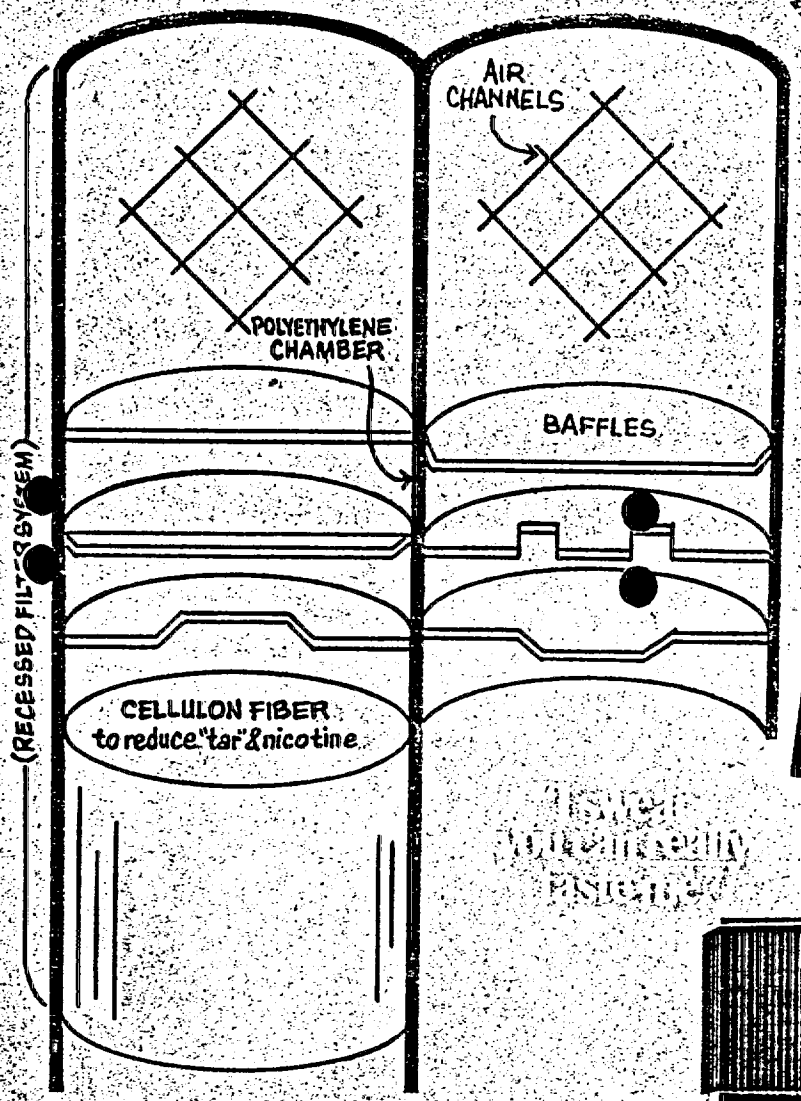

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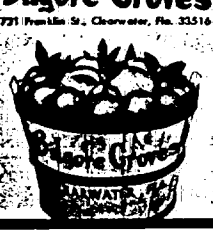

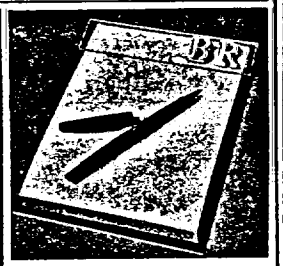

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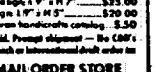

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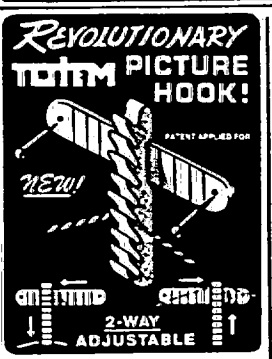

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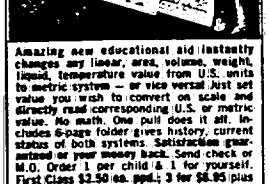

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